

PRODUCTIONS

im häuslichen Freundschafts-Zirkel

für die

F L Ö T E

mit Begleitung des

Pianoforte

gesetzt von

Ant. Diabelli.

N^o 66

N^o 950.

Eigenthum der Verleger.

*W. C. M.
1859*

*Wien, bei Ant. Diabelli und Comp.
Graben, N^o 1133.*



² Productionen.

ERSTES POTPOURRI

№ 66.

nach Motiven der Oper:

ALESSANDRO STRADELLA, MUSIK von Fr.v. FLOTOW.

Wien, bei A. Diabelli und Comp. Graben N^o 1133.

FLAUTO.

ANDANTE.

Allegro vivace.

f *p* *pp* *rall.* *p* *sf* *p* *cresc.* *ff* *f*

D. & C. № 8290.

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Allegretto . Chor : (In des Mondes)

FLAUTO.

The musical score for Flauto consists of ten staves of music. The first five staves are in 2/4 time and feature various musical notations including notes, rests, and dynamic markings. The sixth staff is marked *Andante*. (Im leisen Chore) and the seventh staff is marked *Allegretto*. Serenade: (Horch, Liebhchen, horch!). The eighth staff is marked *in tempo*. and the ninth staff is marked *riten:*. The tenth staff is marked *cresc:* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

cresc:

f

dol:

cresc:

Andante. (Im leisen Chore)

p

fp

Allegretto. Serenade: (Horch, Liebhchen, horch!)

p dol:

f

in tempo.

riten:

cresc:

f

Andante.

Musical score for Flauto, Andante section. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked *Andante.* The first staff has a dynamic marking of *p dol:*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *p* and a tempo change to *in tempo.* The fifth staff has a dynamic marking of *p* and a tempo change to *rall:*. The sixth staff has a dynamic marking of *p* and a tempo change to *Andantino. (Durch die Thäler)*. The seventh staff has a dynamic marking of *p dol:*. The eighth staff has a dynamic marking of *sf*. The ninth staff has a dynamic marking of *sf* and a tempo change to *rall:*. The tenth staff has a dynamic marking of *p*.

Allegro. Tarantella.

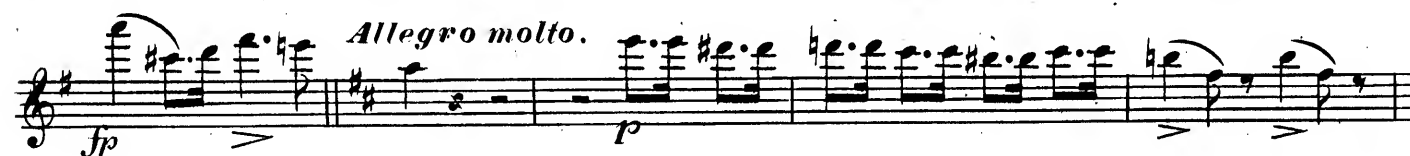
Musical score for Flauto, Allegro Tarantella section. The score consists of 5 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked *Allegro. Tarantella.* The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *sf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*.



più Allegro.



Andante. (Zu Jubelchor)



FLAUTO.

7

(Vivat hoch, Prinz Carneval)

The musical score is written for a flute in G major (one sharp) and 2/4 time. It consists of 11 staves. The first staff begins with a treble clef and a forte (*ff*) dynamic. The music features various melodic lines, including eighth and sixteenth notes, and rests. Dynamics include *ff*, *f*, *p*, and *f*. There are also articulation marks like accents (^) and slurs. The piece concludes with a double bar line and a repeat sign.

Productionen.

Periodisches Werk für Flöte und Pianoforte.

		Inhalt.			
		fl.	kr.	fl.	kr.
1. <i>Mercedante. Cavatine: (Alma grande)</i> . . .	45	32.	Detto. Duett: (Sch ich recht, es ist mein Weib) Chor und Tanz. . .	45	
2. <i>Carafa. Ariette: (O cara memoria) mit Variat.</i> von Winter, ges. von <i>Mad. Metzger- Vespermann</i> . . .	45	33.	Detto. Barcarole, Cavat: und Duett: (O Gott, wo bin ich) . . .	45	
3. <i>Cavat. alla Polacca: (Ich soll euch Liebe schenken) und: (Nel cor p'non mi sento) (mit Var: ges: von M. Metzger- Vespermann</i> . . .	45	34.	Auber. Die Braut. Favorit-Stücke. . .	45	
4. <i>Polero: (Ognor più tenero)</i> . . .	45	35.	Bellini, V. Montechi u. Capuletti. 1 ^{tes} Potpourri	1	—
5. <i>Rossini, G. Otello. Arie: (Che ascolto)</i> . . .	45	36.	Detto. 2 ^{tes} Potpourri. . .	1	—
6. <i>La gazza ladra. Cav: (Di piacer mi balza il cor)</i> . . .	45	37.	Detto. 3 ^{tes} Potpourri. . .	1	—
7. <i>Du: Cav: (Vieni fra queste braccia)</i> . . .	45	38.	Norma. 1 ^{tes} Potpourri. . .	1	—
8. <i>La Donna del Lago. Rondo mit Var.</i> . . .	45	39.	Detto. 2 ^{tes} Potpourri. . .	1	—
9. <i>Detto. Arie: (Ahi si pera) u. Cavat: (O mattati ti albori).</i> . . .	45	40.	Detto. 3 ^{tes} Potpourri. . .	1	—
10. <i>Armida: Schlussgesang mit Variat. u. Duettino</i> . . .	45	41.	Donizetti, G. Belisario. 1 ^{tes} Potpourri. . .	1	—
11. <i>Der Barbier von Sevilla. Cavat: (Un voce poco fa) und Cavat: (Ecco ridente il cielo)</i> . . .	45	42.	Detto. 2 ^{tes} Potpourri. . .	1	—
12. <i>La Donna del Lago. Cav. Eleonora tu cado) u. Il Talisman in Algeri. Cavat: (Soffri o cor)</i> . . .	45	43.	L'Elisir d'amore. 1 ^{tes} Potpourri. . .	1	—
13. <i>Donizetti, G. Il Pirata. Arie: (Tu vedrai) u. Cav: (Nel furor delle tempeste).</i> . . .	45	44.	Detto. 2 ^{tes} Potpourri. . .	1	—
14. <i>Detto. Arie: (Straziar l'audo ogget- to) u. Cav: (Per te di pace ti grino)</i> . . .	45	45.	Bellini, V. La Sonnambula. 1 ^{tes} Potpourri. . .	1	—
15. <i>Detto. Arie: (Si vince amo) u. Cavat: (Ahi come rapida)</i> . . .	45	46.	Detto. 2 ^{tes} Potpourri. . .	1	—
16. <i>Pacini. L'ultimo giorno di Pompei. Arie: (Alfin goder) u. Cav: (Su quest'aven- conce ti).</i> . . .	45	47.	Mozart, W. A. Don Juan. Ouverture. . .	1	—
17. <i>Bellini, V. Il Pirata. Arie: (Col sorriso d'ino- cenza) u. Cav: (Lo so quai)</i> . . .	45	48.	Donizetti, G. Linda di Chamounix. 1 ^{tes} Potp.	1	15
18. <i>Rimondi. Argia. Cav: (Al fianco al mio tesoro) u. Melodie des Liedes: (Nimm diess kleine Angedenken) v. Ad. Gyrowetz.</i> . . .	45	49.	Detto. 2 ^{tes} Potpourri. . .	1	15
19. <i>Nicolini u. Cav: (Or cheso i vicino a te) u. Cav: Zingarelli. (Ombra a torata)</i> . . .	45	50.	Detto. 3 ^{tes} Potpourri. . .	1	15
20. <i>Pacini u. Cav: (Didone abbandonata) aus Rossini. Niobe, und Preghiera und Canzo- netto aus Otello.</i> . . .	45	51.	Detto. 4 ^{tes} Potpourri. . .	1	15
21. <i>Auber. Die Stimme von Portici. Ouverture.</i> . . .	45	52.	Detto. 5 ^{tes} Potpourri. . .	1	15
22. <i>Detto. Introduction u. Arie der Elvire.</i> . . .	45	53.	Verdi, Gius. Nabucodonosor. 1 ^{tes} Potpourri. . .	1	15
23. <i>Detto. Guarache und Bolero.</i> . . .	45	54.	Detto. 2 ^{tes} Potpourri. . .	1	15
24. <i>Detto. Trauungszug, Fischer-Chor, Erste Barcarole und Chor.</i> . . .	45	55.	Detto. 3 ^{tes} Potpourri. . .	1	15
25. <i>Detto. Marktchor, Tarantelle und Pre- ghiera.</i> . . .	45	56.	Schubert, Fr. Lieder. Erste Abtheilung. 1. Der Wanderer. 2. Wanderers Nachtlied. 3. Fischerweise. 4. Morgenstündchen. 5. Der blin- de Knabe. 6. Der Schmetterling. 7. Loh der Täränen. 8. Der Al- penjäger. 9. An eine Quelle. . .	1	15
26. <i>Detto. Schlummerlied, Cavatine und zweite Barcarole.</i> . . .	45	57.	Lieder. Zweite Abtheilung. 10. Nimm an die Jungfrau. 11. Die Forelle. 12. Frühlingsglaube. 13. Das Wandern. 14. Wohin! 15. Morgengruss. 16. Im Paine. 17. Der Nengirige. 18. Ungeduld. . .	1	15
27. <i>Herold. Zampa, od. die Marmorbrant. Ouverture.</i> . . .	45	58.	Balfe M. W. Ouverture zur Oper: Die vier Haimonskinder . . .	1	—
28. <i>Detto. Introduction, Cavatine, Chor und Lied.</i> . . .	45	59.	Die vier Haimonskinder. . .	1	15
29. <i>Detto. Romanze, Terzett u. Quartett.</i> . . .	45	60.	Detto. 1 ^{tes} Potp. . .	1	15
30. <i>Detto. Trinklied und Finale des ersten Acts.</i> . . .	45	61.	Detto. 2 ^{tes} Potp. . .	1	15
31. <i>Detto. Preghiera. Arie: (Man gehorcht mir überall) Schifferlied und Serenade-Chor.</i> . . .	45	62.	Detto. 3 ^{tes} Potp. . .	1	15
		63.	Donizetti, G. Marie, die Tochter des Regiments. 1 ^{tes} Potp. . .	1	15
		64.	Detto. 2 ^{tes} Potp. . .	1	15
		65.	Detto. 3 ^{tes} Potp. . .	1	15
		66.	Flotow, Fr. Alessandro Stradella. 1 ^{tes} Potp. . .	1	15
		67.	Detto. 2 ^{tes} Potp. . .	1	15
		68.	Detto. 3 ^{tes} Potp. . .	1	15
		69.	Nicolai, O. Die Heimkehr des Verbannten. 1 ^{tes} Potp. . .	1	15
		70.	Detto. 2 ^{tes} Potp. . .	1	15
		71.	Detto. 3 ^{tes} Potp. . .	1	15
		72.	Schwedische Volkslieder, gesungen von D ^{le} Jenny Lind. . .	1	45
		73.	Verdi, G. Ernani. 1 ^{tes} Potpourri. . .	1	15
		74.	Detto. 2 ^{tes} Potpourri. . .	1	15
		75.	Detto. 3 ^{tes} Potpourri. . .	1	15